

WOMAN'S VARIED INTERESTS

The Term "Net" Now Includes a Variety of Filmy Materials, Worn Best Undraped.

HAPPLY the term net describes a great variety of meshes, else there would be a wearisome sameness about the gowns, to whose development it contributes in an important degree. In fact, there are innumerable cases where one hesitates to say whether the gown is of net veiling, a foundation whose material is of small importance, or of satin, silk or tinsel cloth beneath net. However, all of the nets—white, black, colored or tinsel—are rapidly developing a taste for an absolutely simple effect in dinner, dancing and theatre gowns.

Best When Undraped.

Net is at its best when practically undraped. It will stand a slight catch-up here and there, but that is all. The safe rule is to let it fall as plainly as possible, and, if definite lines seem to be necessary, produce them by crossing the material at bust, waist, hips or knees, but never at more than two places on one gown. A young matron of the Ardley set, who is keeping her figure slim by excessive tennis playing, occasionally wears an evening gown of dimmest white net veiling silver cloth. The princess foundation is shaped to outline a figure which looks natural enough, although it may be skillfully corseted to produce that effect, but there is distinctly a Moyaen-age suggestion in the arrangement of the net.

Two full width lengths of the tulle, starting as closely folded straps from the shoulders, spread themselves lightly over the figure to the hips' base, where they cross under a spray of palest pink roses going straight across the front. Below the flowers the net lengths merge and fall to the feet as

Over a silver net veiled, silver tinsel cloth underdress, whose crossed fronts rather frankly expose the ankles, although its back extends into a long, square train, falls an upper skirt of orchid colored taffeta. Exaggeratedly full in comparison with the scant underdress, the silk stands rather stiffly away from it at the front, where it extends to the knees, and at the back, where it drops to the ankles.

Drawn well below and above the waistline, a broad girdle of tinsel cloth separates the overskirt from a bodice of taffeta, which, in turn, is banded across its top—from armpit to armpit—with silver cloth. Between a band of silver crossing each shoulder and a second band encircling each arm top, comes an uncovered triangular space, which produces a unique effect in conjunction with the square décolletage. A scarf of orchid tulle tucked under the second pair of tinsel straps falls over the arms, and at centre of back is dropped low to the waistline and caught against it. The effect is of a filmy cape, dropping from and floating away from the shoulders to below the knees at back. From a front view the tulle spreads winglike from the sides of the gown.

Again and again, among this winter's models, one notices net in the form of a floating drapery, which is not actually a cape nor yet a pair of definitely shaped sleeves. But always it serves to soften the surface of the silk, satin or tinsel cloth composing the bodice and the skirt. To carry one of these scarf shoulder draperies with an unconscious air, seems not to be hard for the American woman. In fact, the ease with which she carries certain difficult models proclaims that her grace is inborn, not cultivated.

WHAT young girl's youth would not be but more accentuated by the wearing of this frock, which belies the demureness of its material, gray satin? The voluminous skirt is smocked to the surplice bodice, over which is draped silver lace. The puffed sleeves of plain silver net are new. Slippers, too, are gray—it is only the grandmother's bouquet that has flowers in it vari-colored enough to make effective the sameness of tone in the dancing frock.



part of a skirt. At either side the hips are indicated by a slender line of rhinestones, which runs under straight falling lengths of net at the back, where the Moyaen-age effect is discarded. Back and front, the square of the décolletage is shaped by the folds of net crossing the top of the silver cloth slip, which stops under the armpits, and by the shoulder straps, to which are tacked sleeves of such filmy tulle that they can scarcely be said to exist.

Black Net Over Gold Cloth.

To evolve this simple model required a genuine sense of the artistic in dress, in addition to the ability to put the design into execution. It is a model well worth copying in a different tone scheme. While the effect would not be so ethereal in black net over gold cloth, it would be a very fetching combination. In all black—say satin and maline—it would be stunning on a young matron of stately brunette beauty.

Unless the net stands definitely away from whatever material it veils, the gauzy, ethereal effect which it should have will be lacking. In brief, the slip must be so caught in at the waist and the hips that the transparent material which is supposed to disguise those lines actually emphasizes them. Certain couturiers adhere to the fashion of drawing the skirt closely about the ankles, and in an excellent plan to follow if the so-called net evening gown is to look really diaphanous.

Orchid and Silver Colorings.

Tulle net plays the most important role among the materials employed in the development of a notably smart creation in orchid and silver colorings.

The Attic Playroom Has Given Way to Well Planned Nurseries

Here Are Presented Qualifications for the Ideal Child's Room.

By Clara Brown Lyman.

THE well planned nursery of to-day is a very different room from the attic playroom to which children used to be relegated on rainy days. In the present day well appointed home there is now set apart for the definite use of the little folk not merely one room, where toys, crib and tub make a heterogeneous dumping ground for everything that belongs to the children, but a suite, consisting of day nursery, night nursery and bath, with nurse's room adjoining, and comfortably near to mother, just across the hall.

In location the ideal modern nursery faces south and east, so that by day each of its rooms is flooded with sunshine. Its appointments are dainty and inviting, and they have been chosen after the most recent, approved hygienic standards, for the object of setting apart these rooms for little folk is to create in them the kind of atmosphere that will develop a normal, happy child.

Blue Hangings Best for Nursery.

Delicate blue is the color chosen for the walls and hangings, not only because of its daintiness, but because it is a restful color for the eyes, and because, too, it gives the rooms an atmosphere of brightness, cleanliness and cheeriness.

The floor, which is given an unpolished finish, so that it may not become a source of danger, has one large rug. Instead of many small ones that are apt to slide, in a tone of darker blue than the walls; the furniture is white enamelled, with decorations in blue, and the toys are of the new sanitary type that are both attractive and safe to play with.

The crib or bed is white enamelled and is placed with the head against the centre of one wall, so that it shall get plenty of good, fresh air, but facing away from the windows, so that the early morning light may not shine into the child's eyes.

This is, in brief, a sketch of the ideal, well equipped nursery by day, but few mothers give much thought to the artificial light that must be used in these rooms from dusk until bedtime, and frequently during the night.

One of the responsible causes for eye trouble in children is the bad habit of letting them lie facing a strong light—whether daylight or artificial light.

Many a conscientious mother or nurse who will carefully screen a window with dainty curtains and dark shades, so that the child's eyes may not be injured by too direct sunlight during a daytime nap, will, curiously enough, allow a child to lie in its crib at night, looking upward toward a ceiling group of bright, unshaded lights or at dazzling brackets on the walls, without realizing that comparatively the little eyes by this carelessness that would happen if direct sunlight were shining down upon the bed. Many a nursery otherwise model in every respect has sinned in this particular and most important feature, and many a mother, in consequence wondered why her children's eyes were weak—why the youngsters were restless, fretful, sleepless—and attributed it to any other cause than the ill effects of glare.

Eyes Should Be Guarded Against Glare. Because artificial light is not used very long in such rooms the planning of a proper lighting scheme for the nursery has been practically unthought of. It is all-important, however, while the eyes are young that they should be carefully guarded against anything like glare, which means defective vision, disordered nerves and many other ills later on.

There are a few simple general lighting principles which every one should know and apply to home lighting in general and which it is as easy as it is important to observe:

A light not properly shaded to reduce its brightness should never be within the range of vision.

It should never be wholly unshaded.

Proper shading consists in surrounding the source of light with a translucent shade or globe of such a nature that it does not allow the light source to be seen directly.

Wall fixtures must be heavily shaded and pendant ceiling fixtures must have frosted tipped lamps for electricity or frosted cylinders for inverted gas lamps in addition to the surrounding shades.

Indirect Lighting Ideal System.

These lighting principles apply to any room in a house, but for the nursery a special plan must be followed. Direct lighting—where the light shines directly down upon a room from an overhead or wall fixture—should not be used in the nursery. It is also wise



Indirect Lighting and Washable Draperies Are Essential in the Well-Equipped Nursery—Here Blue Wickerware Is Combined with Blue and White Checked Gingham.

to avoid placing mirrors or other articles having a highly polished finish in such a room, because they reflect the light source and make it doubly trying to the eyes.

The reason for the argument against direct lighting in the nursery is simple. It is natural for a child, when awake in bed, to look upward if it is lying on its back, and because of this the first thing the eyes encounter is the overhead group of brilliant lights, a practice which will produce serious results if continued. Wall lights, unless of very low brilliancy and completely shaded by thick fabric screens, produce the same effect when the child lies on its side, looking in that direction. Ideal lighting systems for the nursery, therefore, are the indirect or semi-indirect, in which the light sources are concealed in opaque or partly opaque bowls which hang from the ceiling, and which direct the light to the ceiling, from which it is diffused throughout the room.

Where the bowl is wholly opaque (the indirect method), all the light is directed to the ceiling. Where a partly opaque (translucent) bowl is used some of the light is diffused through it, but without glare. Where these lighting methods are employed no other lighting

fixture is needed in the nursery. The nurse or mother can see to attend to the child's wants, while there is no injuriously bright light visible to the child's eyes—nothing but a soft luminance shed throughout the room from an invisible source, soothing, restful and perfectly diffused. These fixtures are designed for both gas and electricity, and by their use the dazzling electric lamp and bright gas mantle are entirely hidden from the eyes, yet the room gets the full benefit of their efficient light.

Designed particularly for gas, there is a bowl of softly translucent glass-ware, tinted a warm cream color, which produces a mellow glow that is restful to the eyes and nerves, inducing rather than banishing sleep, when faintly illuminated, as it should be for a nursery.

It is necessary for nursery lighting that only a low intensity of illumination be used in order that, when the light is turned on in the night, it may not shock the child by a sudden brilliancy. This is one of the greatest arguments in favor of the correctly designed indirect or semi-indirect method of lighting for the nursery. There is such perfect diffusion that the room is lighted sufficiently to see without straining the eyes and yet the child is scarcely conscious of the light.

Soothing, Perfectly Diffused Light. Where the bowl is wholly opaque (the indirect method), all the light is directed to the ceiling. Where a partly opaque (translucent) bowl is used some of the light is diffused through it, but without glare. Where these lighting methods are employed no other lighting

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500 GIRLS AT "SPUG" FETE.

"Got a Job?" Is Christmas Greeting During Party at Vacation Clubhouse—Miss Morgan Distributes Gifts to Happy Crowd of Guests.

Five hundred girls gave an animated exhibition at the Vacation clubhouse, at 3 West 39th st., yesterday of "How to be happy though jobless." It was the Christmas party of the "Spugs," otherwise the Society for the Promotion of Useful Giving, the revised edition of the Society for the Prevention of Useless Giving. Times being hard this year, the "Spugs" decided that they wouldn't have a big, expensive celebration at Grand Central Palace, as in more prosperous seasons, but would content themselves with a modest merry-making in their own quarters and give the money thus saved to the Vacation War Relief Committee.

This committee is not, as its name might indicate, helping war sufferers in Europe, but war sufferers right here at home. The 500 jobless ones at yesterday's party were girls with whom the committee come in contact through the employment bureau they have opened. Some of them weren't quite jobless, for they are getting 75 cents a day sewing in the committee's workrooms, where clothes for the soldiers and the women and children of Europe are made, and sold at low rates to people who are sending relief abroad. One hundred and fifty girls are thus employed, and two more workrooms will be opened this week.

"Got a job?" is current conversation coin when times are tight among girls who have to earn their living, and even in the midst of the tangoing and present-giving and ice cream eating the party it was heard. Now and then a girl could say that she had a job at her own work of stenography or bookkeeping, instead of the makeshift sewing.

"I've got one swell job, and I'm happy as a bird," one of the yellow-haired girls assured Miss Morgan. "I was only out of work two weeks and a half. People keep telling me there wasn't any jobs for stenographers till I most went crazy with worry. And then one day I walked right into a peach of a place."

This girl's chum wasn't so lucky. "I'm a bookkeeper," she told Miss Morgan, who with Miss Maude Wetmore and other members of the committee were there to help the girls have a good time. "Times are awful hard for bookkeepers. I had a job, temporary; the regular bookkeeper was ill; but soon as he came back they told me to go."

"Come back to us," said Miss Wetmore. "You can get 75 cents a day sewing in the workrooms, and while that isn't much it will keep you along till we can find you a job."

"I know it will, and I'm coming," said the little bookkeeper.

"Sure it will keep you," said the yellow-haired one. "We chum together, an' we can live awful cheap."

Dancing was the chief amusement yesterday. An orchestra of two string instruments, made music tirelessly and the girls fox-trotted and one-stepped and maxised up and down the narrow space that was made in the crowd. A few girls had brought beans or broth-ers, and these were the objects of much secret envy on the part of the others, who had to dance together.

Coffee and ice cream and other refreshments were served in the basement dining room, which was trimmed with holly, and guarded by a fat young pig all stuck over with pink candies. He was a defunct pig, and will be roasted to-day for the cafeteria, which is a part of the clubhouse. There were music and recitations upstairs, and a tiny six-year-old girl, whose name is Anna Greene Bird, sang several love songs so well that every girl there wanted to hug her. Of course, there was a Christmas tree, and every one who came to the party got a box of candy and something else.

"And I wish I could hand every one of you a job at the work you are trained to do," said Miss Morgan when the presents were handed out. "We have done something; we have found jobs for 300 stenographers, bookkeepers, office workers, etc., since we opened the employment bureau in September, but we want to do more."

Miss Wetmore said that the committee in charge of the workrooms had asked the various relief societies in New York to co-operate with them by purchasing garments, bandages, etc., from them when sending abroad. By careful management the committee is able to sell these things at a low figure and yet make a small profit, which is turned into the vacation fund. Miss Wetmore said she felt sure the societies would co-operate. The Committee of Mercy last week gave Miss Morgan \$1,000 for the vacation war relief committee.

At Tuxedo Park. (By Telegram to The Tribune.) Tuxedo Park, Dec. 25.—Ideal Christmas weather brought several society folk to Tuxedo to spend the holiday. Skating and sleighing were outdoor attractions and court tennis matches the indoor.

House parties were numerous. Many of the colonists opened their cottages to-day and will remain here for the holiday week, which will end with the ball at the Tuxedo Club on New Year's eve.

Mrs. E. Henry Harriman opened her home at Arden for the holiday week, entertaining a large party, and Mr. and Mrs. Eben Richards are spending the week at their Tuxedo home.

Among others here for the week are Mr. and Mrs. J. Frederic Tams, Mr. and Mrs. Rodman Wanamaker, Mr. and Mrs. F. Abbott Ingalls, Mr. and Mrs. William Lawrence Green, Mr. and Mrs. George Grant Mason, Mr. and Mrs. Henry H. Rogers, Mr. and Mrs. Henry Morgan Tilford, Mr. and Mrs. Joseph T. Tower and Mr. and Mrs. A. Stewart Walker.

Mr. and Mrs. Theodore Freinrichsen entertained a large party at luncheon on a Christmas tree at their villa. Mr. and Mrs. Joseph Earle Stevens also entertained at luncheon.

The Half-Yearly Bric-a-Brac Cleaning

IS THERE a woman who does not dread the semi-annual period of bric-a-brac cleaning, which very often she must do with her own hands if she values the rarities in her home? Of course, brasses and copper may safely be left to the care of servants, as they can be polished with any of the good pastes or liquids on the market. Likewise the cleaning of silver frames, vases, bonbon dishes and baskets and other small articles used more or less for ornament may be cleaned with the other silver by maid or man who understands the labor.

However, careful preparation must be made before proceeding with the cleaning of china and porcelains, which include Dresden, Limoges, Royal Worcester, Copenhagen ware, Bieleck, Chinese and Japanese china and all the others that are popular for ornamental purposes.

Ammonia Brightens Gold Decorations. Use a large sized wooden dish with a cotton flannel pad in the bottom, and lukewarm water, castile soap, a soft brush and soft cloths, preferably new cheesecloth. Have dry soft cloths at hand to wipe the pieces with. As each piece is taken from the water it should be laid upon a cotton flannel pad upon the table to drain off until it is wiped.

A little ammonia added to the water will always brighten the gold in the decoration, especially so in the Japanese ware.

Marble in statuary or other ornamental forms requires a special care of its own. A cloth or sponge that has come in contact with soap must never be used, as soap is a deadly enemy. A soft brush or a fine sponge with cold

water will keep the statue clean if they are used often, but if the marbles are allowed to gather dirt, then they must be cleaned by one of the fluids specially designed for the purpose. In conjunction with a powder which comes with it, the liquid is mixed to a thick cream and the statue or bust coated with it by means of a soft camel's hair brush. It is allowed to stand for an hour or so, when it may be cleaned off with a clean sponge and cold water and dried with soft cheesecloth.

Gilt ornaments of the best quality only may be carefully washed with ammonia water and dried with soft cloths, but the cheaper gilt can be cleaned only by brushing out the dust with a soft brush.

French, Japanese and Chinese Bronzes. French bronzes must be treated very carefully, as they will sometimes grow shabby through careless handling, and can be cleaned at home only with soft brushes, and when they grow too marred they have to be sent away to be "done over." But the Japanese and Chinese bronzes may be thoroughly gone over in all intricate parts of their carving with a "sash tool," which is a stiff, round, but pointed, bristle brush, such as painters use around window sashes. After it is thoroughly dusted out the bronze may be put in cold water, with a little soap or ammonia in the water, washed with a soft cloth and dried with soft, new cheesecloth. This is possible with these bronzes because they are more heavily coated than the French bronzes, and they may even remain in the water a short time without damage.

To Clean Cut Glass. Cut glass vases and ornaments may be kept in perfect order by washing them in lukewarm ammonia water, into which a little castile soap is dissolved. They must be carefully dried with soft cheesecloth or cotton flannel that has been washed until it is lintless, and then polished with white tissue paper of the best quality or a soft chamois.

Ivory carvings are sometimes so elaborate that they collect a great deal of dust if they are out of cabinets, despite the careful daily dusting. They should be cleaned thoroughly two or three times a year. This is done with a brush, not too stiff, and the best 95 per cent alcohol. Neither cheap alcohol nor water can be used. They turn the ivory yellow. They must be well dried on soft cotton flannel. Piano keys should be cared for in the same way.

Brighten Gilt Frames. To brighten gilt frames that have grown shabby but are not bad enough to be regilded, take sufficient flour of sulphur to give a golden tinge to a pint and a half of water, put in four bruised onions and boil twenty minutes to half an hour. Strain, and when the liquid is cold, with a soft brush paint the frame over, or any part of it which needs restoring. When it is dry it will look quite bright and fresh.

The vacuum cleaning processes solve the problem of keeping tapestries, embroidered cushions and draperies, rugs and other hangings in the best possible condition.

Analyzing the Dobosch Torte.



HOLIDAY hostesses will be glad of explicit directions for making the many-layered chocolate cake known as dobosch torte, regarding which professional dessert cooks are usually secretive.

This cake is a series of layers of delicately textured sponge cake of water-like thinness alternating with a peculiarly rich chocolate filling. Anywhere from eight to fourteen of these thin layers of cake constitute a single loaf. When properly made the white layers of the cake portion and the glossy brown of the buttery chocolate should be of uniform thickness and present an evenly striped black and white appearance. Because of the richness of this cake it should not be cut for a day or two after baking.

Served at Afternoon Tea Table.

The expense may be excused when it is considered that it should be served in small pieces and may be kept on hand from week to week for use on the afternoon-at-home tea table. Cut in small oblongs, this rich layer cake is suitable to mix with the assorted "petits fours" of the French caterer, or, in more generous portions, may be offered as the sweet course at luncheon or supper.

To make a cake of nine or ten layers of the ordinary layer cake size allow eight eggs, four tablespoonsful of sifted powdered sugar, three and one-half

tablespoonfuls of thrice-sifted flour and a half teaspoonful of vanilla. Beat a sponge cake mixture, it calls for no butter or baking powder. Beat the yolks of the eight eggs very light, add sugar, flour, vanilla and lastly the stiffly beaten whites. Spread this soft batter so that it barely covers the buttered layer cake tins. Bake in a slow oven, as the layers must not become crisp or brittle. Properly baked, each layer should resemble a pancake. A crisp layer must be discarded.

For the filling allow one-half pound each of butter and chocolate, one-quarter cupful of hot water, one cupful of powdered sugar, four eggs and a half teaspoonful of vanilla. Wash the butter and knead in the hands until wax-like. The easiest way of doing this is to scald and then quickly chill a bowl, beat and suddenly chill palms of hands. When this precaution is taken the butter will adhere neither to the bowl nor the hands and can be held under the cold water and kneaded, and thoroughly washed and kneaded.

Put chocolate and hot water in a double boiler and when melted add the cup of powdered sugar. Then add the well beaten eggs, the yolks and whites having been beaten without separating. Cook in a double boiler until thick, add the washed butter and beat until smooth and of a consistency to spread. Use between the layers and also for the top of the cake. This is suitable to applying in fancy form with the pastry bag and tube and can be made into an extremely elaborate cake for the serving table at a reception.

Use a large sized wooden dish with a cotton flannel pad in the bottom, and lukewarm water, castile soap, a soft brush and soft cloths, preferably new cheesecloth. Have dry soft cloths at hand to wipe the pieces with. As each piece is taken from the water it should be laid upon a cotton flannel pad upon the table to drain off until it is wiped.

A little ammonia added to the water will always brighten the gold in the decoration, especially so in the Japanese ware.

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LONG ISLAND SET GAY

In Their Holiday Pleasure Rich Do Not Forget Poor.

Westbury, Long Island, Dec. 25.—A number of country houses were opened for the week end and Christmas cheer was enjoyed in many places which have been closed for nearly two months.

Golf at the Glen Cove and Piping Rock clubs with red balls was popular. The large lake on the Barnum estate and that at Old Westbury attracted skating parties, and impromptu hockey matches were enjoyed by the younger society set.

In all the pleasure rich did not forget the poor. Clarence H. Mackay presented each of his employees with a turkey and money. Relief work among the poor was done by Mrs. Charles C. Rumsey, Mrs. Mae Bird, Mrs. G. W. Bird, Mrs. Frank L. Crocker, Mrs. Joseph E. Davis, Mrs. J. Sergeant Cram, Mrs. Edwin Willets and Mrs. Ralph N. Ellis.

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